

With lots of true
love to my dear Friends
as ever.

Bill.

From our dear Friend,
Wm. J. Mattern; on his leaving
Harrow for America today.

Neville Lynn

Sep 17th, 1917.

Wm. J. Mattern

CINDERELLA

A FAIRY OPERA

IN FOUR ACTS

COMPOSED BY

JOHN FARMER.

THE WORDS WRITTEN BY HENRY S. LEIGH.

Ent. Sta. Hall.

*Price, in paper cover, 4s.
" cloth, 6s.*

BOOK OF WORDS, ILLUSTRATED BY HEYWOOD SUMNER,

Price, in paper cover, 1s.; cloth, 2s.

John Farmer

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PREFACE.

The Book of Words, being accompanied by descriptive illustrations, cannot fail to be of great assistance to the audience.

PRINCE MIRABEL	Tenor.
MALATESTA (his tutor)	Bass.
THE BARON POMPOSO	Bass.
CINDERELLA (his youngest daughter)			Soprano.
PRISCILLA	} (her sisters)	Soprano.
TABITHA						Alto.
FAIRY QUEEN	Soprano.

FAIRIES, HUNSMEN, SHEPHERDS, GUESTS, &c.

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CINDERELLA.

INTRODUCTION.

PIANO.

Maestoso.

f

p

molto cres.

f

"Cinderella."—J. Farmer.—(1.)

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many beamed sixteenth and thirty-second notes in the right hand, while the left hand plays a more rhythmic accompaniment. A dynamic marking of *p* (piano) is placed at the end of the system.

The second system continues the musical piece. The right hand has a melodic line with some grace notes, while the left hand provides a steady accompaniment. The texture remains dense with many beamed notes.

The third system shows a continuation of the piece. A dynamic marking of *molto cres.* (molto crescendo) is placed above the right hand, indicating a gradual increase in volume. The musical texture is consistent with the previous systems.

The fourth system begins with a dynamic marking of *ff* (fortissimo) in the left hand. The music continues with a similar texture of beamed notes and a steady accompaniment.

The fifth system includes a section marked with a 'B' above the staff, indicating a key change or a specific section. The dynamic marking *pp* (pianissimo) is placed at the end of the system. The key signature changes to three flats (B-flat, E-flat, and A-flat).

The sixth system continues in the new key signature. It starts with a dynamic marking of *pp* (pianissimo). The right hand features some accented notes, while the left hand continues the accompaniment.



The musical score consists of six systems of grand staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The notation includes a variety of chords, some with ties, and melodic lines. Notable features include:

- System 1: A series of chords in the right hand and a simple bass line in the left hand.
- System 2: The introduction of triplets in both hands, marked with a 'p' (piano) dynamic.
- System 3: Continuation of the triplet patterns, with a 'p' dynamic in the left hand.
- System 4: A change in texture with more complex chords and a 'f' (forte) dynamic marking.
- System 5: A return to a more chordal texture with some melodic movement.
- System 6: The final system, concluding with a double bar line and repeat signs.

"Cinderella."—J. Farmer.

The musical score is written for piano and consists of six systems. Each system has a grand staff with a treble and bass clef. The key signature has two flats (B-flat major or D-flat minor). The time signature is 2/4. The score includes various musical notations: eighth and sixteenth notes, rests, beams, and dynamic markings. The dynamics include *f* (forte), *p* (piano), and *molto cres.* (much crescendo). The piece concludes with a double bar line.

f

p

molto cres.

f

"Cinderella,"—J. Farmer.

ACT I.

SCENE.—*Forest by moonlight. At the back, R, Prince's Castle; L, view of town. Group of Fairies discovered at the rise of the curtain.*

No. 1. OPENING CHORUS (FAIRIES).—"THE SUNSHINE IS OVER."

Allegro.

PIANO.

The musical score is written for piano and consists of four systems. The first system is marked *Allegro* and *PIANO*. The right hand has a melodic line with a *p* dynamic, and the left hand has a rhythmic accompaniment with a *cres.* dynamic. The second system features a *f* dynamic in the left hand. The third system includes a *pp* dynamic in the right hand and a *fz* dynamic in the left hand. The fourth system concludes with a *ff* dynamic in the left hand and a *fz* dynamic in the right hand.

"Cinderella."—J. Farmer.—(6.)

1st SOPRANO. *Allegretto.*

p

The sun - shine is o - ver, the moon - light is here, The

2nd SOPRANO.

p

The sun - shine is o - ver, the moon - light is here, The

Allegretto.

fz p

Ped. * *Ped.* *

night is be - fore us, no mor - tals are near. Re - joice, then, my

night is be - fore us, no mor - tals are near. Re - joice, then, my

sis - ters, re - joice while ye may, Till o - ver yon hill - tops is

sis - ters, re - joice while ye may, . . Till o - ver yon hill - tops is

Andante.

dawn - ing the day. The sun - shine is o - ver, the moon - light is

dawn - ing the day. The sun - shine is o - ver, the moon - light is

pp *rall.* *Tempo primo.*

here, The night is be - fore us, no mor - tals are near. The sun - shine is

pp *rall.*

here, The night is be - fore us, no mor - tals are near. The sun - shine is

rall. *Tempo primo.*

pp *p*

o - ver, the moon - light is here, The night is be - fore us, no mor - tals are

o - ver, the moon - light is here, The night is be - fore us, no mor - tals are

near. Re-joice, then, my sis - ters, re - joice while ye may, Till

near. Re-joice, then, my sis - ters, re - joice while ye may, Till

p *cres.*

o - ver yon hill-tops is dawn - ing the day.

o - ver yon hill-tops is dawn - ing the day.

f *pp* *cres.*

ff *fz*

"Cinderella."—J. Farmer.

The sun-shine is o-ver, the moon-light is here, The

The sun-shine is o-ver, the moon-light is here, The

sf f

night is be-fore us, no mor-tals are near. Re-joice, then, my

night is be-fore us, no mor-tals are near. Re-joice, then, my

sis-ters, re-joice while ye may, Till o-ver yon hill-tops is

sis-ters, re-joice while ye may, Till o-ver yon hill-tops is

dawn - ing the day, till o - ver yon hill - tops is dawn - ing the

dawn - ing the day, till o - ver yon hill - tops is dawn - ing the

dim. day. The sun - shine is o - ver, the moon - light is here, *p* The

dim. day. The sun - shine is o - ver, the moon - light is here, *p* The

dim. day. The sun - shine is o - ver, the moon - light is here, *p* The

dim. night is be - fore us, no mor - tals are near, *pp rall.* no mor - tals are

dim. night is be - fore us, no mor - tals are near, *pp rall.* no mor - tals are

dim. night is be - fore us, no mor - tals are near, *pp rall.* no mor - tals are

"Cinderella."—J. Farmer.

p a tempo.

near. Re-joice, then, my sis - ters, re - joice while ye may, Till o - ver yon

p a tempo.

near. Re-joice, then, my sis - ters, re - joice while ye may, Till o - ver yon

a tempo.

p *cres. molto.* *cres. molto.*

f

hill - tops is dawn - ing the day.

f

hill - tops is dawn - ing the day.

f *p* *cres. molto.*

ff *fz*

Attacca.

"Cinderella."—J. Farmer.

No. 2.

SONG AND CHORUS.—"IN YONDER SLEEPING CITY."

FAIRY QUEEN. RECIT. *ad lib.* *ad lib.* *Allegretto grazioso.*

VOICE. Fair - ies, fair - - - - - ies, In *Allegretto grazioso.*

PIANO.

p yon - der sleep - ing ci - ty There pines a maid-en fair, . . Whose

p

wrongs de-serve your pi - ty, And claim your gent-lest care. . . Ne -

-gled, scorn'd and slighted, She weeps by night, by day; Her

lone - ly path un - light - ed By Hope's pro - tect - ing ray, . . . by

rall. Hope's pro - tect - ing ray. . . . *a tempo. p.* To guide her, to aid her, our
rall. task - work shall be; . . . *a tempo.* In pain . . . and in grief her pro -
p
Ped. * *Ped.* *

TECT - ors are we. . . .
 CHORUS. 1st SOPRANO.
 2nd SOPRANO.
 To guide her, to aid her, our
 Guide her, aid her, our

task - work shall be; . . In pain . . and in grief her pro -

task - work shall be; . . In pain . . and in grief her pro -

a tempo.

To help the weak and low-ly Good

rall.

- tect - ors are we. . .

- tect - ors are we. . .

a tempo.

p

fair - ies glad - ly fly. . . The act is pure and ho - ly; Its

im - pulse born on high. . . No more with toils o'er - la - den, No

more with cares op - prest, That lone and love - ly maid-en Shall

com - fort find and rest, . . shall com - fort find and rest. . . To

guide her, to aid her, our task - work shall be; . . In

"Cinderella."—J. Farmer.

pain . . and in grief her pro - tect - ors are we. . .

CHORUS. 1st SOPRANO.

To

guide her, to aid her, our task - work shall be; . . In

2nd SOPRANO.

Guide her, aid her, our task - work shall be; . . In

pain . . and in grief her pro - tect - ors are we. . .

pain . . and in grief her pro - tect - ors are we. . .

pain . . and in grief her pro - tect - ors are we. . .

No. 3.

SONG.—“BRIGHTLY, GAILY, BREAKS THE MORN.”

*The scene changes to sunrise, and shepherds are heard playing in the distance.
Enter Cinderella carrying flowers.*

Allegretto.

VOICE.

PIANO.

pp

p

mf

f

Piano introduction for 'Cinderella'. The music is in B-flat major, 4/4 time, and marked 'Andante'. It features a melody in the right hand and a harmonic accompaniment in the left hand.

CINDERELLA. *Andante.*

Vocal entry for 'Cinderella'. The melody begins with a piano (*p*) dynamic. The lyrics are: "Bright-ly, gai - ly, breaks the morn. O'er the dis - tant". The piano accompaniment continues with a steady harmonic pattern.

Continuation of the vocal melody. The lyrics are: "pros-pect peep - ing Comes the day - light soft - ly creep - ing : Na - ture seems but". The piano accompaniment features a more active, flowing pattern.

Final line of the vocal melody. The lyrics are: "new - ly born. Far and wide the earth re - joi - ces In the sun's be -". The piano accompaniment concludes with a final chord.

- nig - nant rays; . . While the birds with count - less voi - ces

Chant their hymns of grate - ful praise. By the stream - let,

through the dell, Oft I wan - der, sad and lone - ly;

In the si - lent wood - lands on - ly Dares my soul . . its

Allegretto.

an - guish tell.

Allegretto.

p

f

dim.

Andante grazioso.

All is mirth, and all is glee, In the morn-ing's

Andante grazioso.

p

light and glad-ness. Yet my heart is fill'd with sad-ness; Morn-ing brings no

joy for me. Nought can com-fort, nought can cheer me, Or these gloomy

thoughts be - guile. Would some fai - ry friend were near me,

O'er my path to cast a . . smile! By the stream - let,

through the dell, Oft I wan - der, sad and lone - ly;

"Cinderella."—J. Farmer

In the si - lent wood - lands on - ly Dares my soul.. its

an - guish tell.

p

pp

CINDERELLA.—Will my troubles never cease? Ah me! this life of eternal drudgery is almost more than I can bear. Toiling from dawn till eve, without one word of pity or one glance of consolation. My sisters must indeed have stony hearts to treat me thus. Even my father, though generous and kind by nature, lavishes all his care and affection upon his elder daughters, and seldom wastes a thought on the poor forlorn Cinderella. Luckily this bright morning gives me an hour's brief holiday; let me hasten, before my daily toil commences, to strew these violets upon my darling mother's grave. Mother! what a world of sweet memories in that one word!

[Exit CINDERELLA.]

Enter PRINCE MIRABEL.

PRINCE.—Surely it must have been a fairy that flitted by me a moment ago. Such a face—and such a form could scarcely belong to such an ordinary world as the one we live in. How little she imagined, as those tiny feet carried her away, that she was taking a Prince's heart with her!

"Cinderella."—J. Farmer.

No. 4.

SONG.—"DEAREST, FAIREST, NE'ER TILL NOW."

VOICE. *Allegretto.* PRINCE MIRABEL.

Dear - est, fair - est,

PIANO. *Allegretto.*

f *p*

ne'er till now Love in his ty - rant fet - ters hath bound me: Here on this

morn—ah! can I tell thee, tell thee how— Low be - fore his throne I

Sves.....

bow, Prisoned with chains of ro - ses a - round me. Still reigneth

Sves.....

Love All oth-er kings a - bove.

f

8ves

O - ver this world his pow'r ex-tends, Un - to the earth's, un-to the

p

earth's re-motest ends; Weak or strong that sway must own, For

he is our lord, and he a - lone, and he a - lone.

f

Dark - ly drear this life hath been, Wrapt in its

gloom and sol - i - tude on - ly. Some radiant star my soul to - day, to-day hath

seen. Now my heart hath found its queen, Let me not lan - guish—

leave me not lone - ly, Love's ten - der call is ev - er dear to all.

"Cinderella."—J. Farmer.

O - ver this world his

power ex-tends, Un - to the earth's, un-to the earth's re-mo-test ends;

Weak or strong that sway must own, For he is our lord and he a -

- lone, and he a - lone.

"Cinderella."—J. Farmer.

No. 5. RECIT. AND SONG.—“MAY IT PLEASE YOUR ROYAL HIGHNESS.”

Allegretto. MALATESTA (who has entered quietly at the side overhears the last words).

VOICE

May it please your Roy - al High-ness, be

PIANO

Allegretto.

warned in time, I pray. May it please your Roy - al

rall. High - ness, give heed to what I say, *a tempo.* May it

rall. *a tempo.*

please your Roy - al High - ness, be warned by what I . . say, . . May it

please your Roy - al High - ness, Give heed to what I say, . . . give

heed to what I say.

Tutti.

f

I've spent my life, sir, in surveying Man-

- kind from Chi - na to . . . Pe - ru; So par - don my po -

- lite - ly say - ing I know the world as well as you!

Per - mit me, then, to

do my du - ty, In warn - ing youth, by what I say, A -

- gainst the wiles of Love and Beau - ty, Which lure us on - ly

"Cinderella,"—J. Farmer.

a tempo.

to be - tray. Flir - ta - tion makes a pret - ty pas-time, And

a tempo.

moths will fly a - round . . a flame; But let the pre - sent

be the last time you play so bold and rash a game.

f

'Tis ra - ther too in -

- sane a no-tion Your princely rank to thus degrade, By sing - ing vows of

deep de-vo-tion a-bout A low-ly vil-lage maid.

At least a score of roy-al houses Would fain se-cure that

heart and hand; I know a score of will-ing spouses Who on-ly wait your

a tempo.

least com-mand. Then let me ven - ture one sug-ges-tion ;—A

a tempo.

use - ful hint that's all . . my own ;—Pray pop to some Prin -

- cess, the ques-tion, And leave the pea - sant girls a - lone.

f

PRINCE.—No more, Doctor. It is clear that your travels have destroyed the little sentiment that Nature gave you at your birth.

MALATESTA.—But pray believe, your Royal Highness, that I am advising you for your own good and that of your country. Consider the impropriety—the scandal—

PRINCE.—I shall consider my own wishes and nothing but those. Your advice may be well meant, but it is utterly thrown away.

Enter HUNSMEN.

"Cinderella."—J. Farmer.

No. 6.

HUNTING CHORUS.—“THE HUNT IS UP.”

Poco più moderato. *rall.*

1st & 2nd TENOR.

1st & 2nd BASS.

PIANO.

p *pp*

a tempo.

p

The hunt is up, the hunt is up— And

a tempo.

p

cres.

slow - ly dawns the day. . . . Our Prince at our head, we leave dull bed, To

cres.

bring the deer to bay. . .

The east is bright with ear - ly light, The

shades of night are fled ; . . And the cheer-ful horn pro-claims the morn, On

vales and hills o'er - spread. . . Be - hold the skies with gold - en dyes Are

glow - ing all a - round; The birds now bring new ca - rols to sing, For

Na - ture loves the sound. . .

f *dim.*

Blow thy horn, hun - ter; Come blow thy horn on

This system contains the first two staves of music. The vocal staves (treble and bass clef) begin with a rest, followed by a melody in the bass clef staff. The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. Dynamics include *pp* (pianissimo).

high, . . In yon - der wood there lies a doe, And she this day shall

This system contains the third and fourth staves of music. The vocal staves continue the melody. The piano accompaniment provides harmonic support. Dynamics include *pp* (pianissimo).

die. . . Tra-la - la, . . tra-la - la, . . tra-la - la, tra-la,

This system contains the fifth and sixth staves of music. The vocal staves feature a melodic line with a *pp* (pianissimo) dynamic. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The system concludes with a *Ped.* (pedal) marking and an asterisk (*).

"Cinderella."—J. Farmer.

tra-la-la, . . . tra-la-la, . . . tra-la-la, tra-la,

Ped. *

pp

tra-la-la, . . . tra-la-la, . . . tra-la-

pp

Ped. * *Ped.* *

- la, . . . tra-la-la, . . . tra-la-la, . . . tra-la-

Ped. * *Ped.* *

"Cinderella."—J. Farmer.

First system of music, measures 1-4. The vocal line (soprano and alto) begins with a half note 'la.' followed by a quarter rest. The piano accompaniment starts with a half note chord in the left hand and a half note chord in the right hand, followed by a series of eighth notes in the right hand. The tempo marking 'cres. molto.' is placed above the piano part, and 'Ped.' is placed below it.

la.

cres. molto.

Ped.

Second system of music, measures 5-8. The vocal line is silent. The piano accompaniment continues with a series of eighth notes in the right hand and a series of eighth notes in the left hand, with a crescendo leading to a final chord.

Third system of music, measures 9-12. The vocal line enters with the lyrics 'The hunt is up—the hunt is up, And slow - ly dawns the'. The piano accompaniment continues with a series of eighth notes in the right hand and a series of eighth notes in the left hand, with a crescendo leading to a final chord.

The hunt is up—the hunt is up, And slow - ly dawns the

day. . . Our Prince at our head, we leave dull bed, To bring the deer to

bay. . . The

east is bright with ear - ly light, The shades of night are fled; . . . And the

cheer-ful horn pro-claims the morn, On vales and hills o'er-spread. . . Be -

- hold the skies with gold-en dyes Are glow-ing all a-round; . . The

birds now bring new carols to sing, For Na-ture loves the sound, . . Then a -

"Cinderella."—J. Farmer.

accel.

- hunt - ing we will go, . . . then a - hunt - ing we will go, . . . then a -

- hunt - ing we will, a - hunt - ing we will go, . . . then a -

- hunt - ing we will go, . . . then a - hunt - ing we will go, . . . then a -

- hunt - ing we will, a hunt - ing we will go, . . a -

- hunt - ing we will go.

f

f

First system of music, measures 1-5. The system consists of three staves: a vocal staff (treble clef, key of D major) with whole rests, a piano accompaniment staff (bass clef, key of D major) with whole rests, and a grand staff (treble and bass clefs, key of D major). The grand staff contains a piano accompaniment with eighth and sixteenth notes. Dynamic markings *mf* and *dim.* are present in the grand staff.

Second system of music, measures 6-10. The system consists of three staves: a vocal staff (treble clef, key of D major) with whole rests, a piano accompaniment staff (bass clef, key of D major) with whole rests, and a grand staff (treble and bass clefs, key of D major). The grand staff contains a piano accompaniment with eighth and sixteenth notes. Dynamic markings *dim.*, *dim.*, and *p* are present in the grand staff.

Third system of music, measures 11-15. The system consists of three staves: a vocal staff (treble clef, key of D major) with whole rests, a piano accompaniment staff (bass clef, key of D major) with whole rests, and a grand staff (treble and bass clefs, key of D major). The grand staff contains a piano accompaniment with eighth and sixteenth notes. Dynamic markings *pp*, *ppp*, and *ffz* are present in the grand staff.

"Cinderella."—J. Farmer.

END OF THE FIRST ACT.

ACT II.

ENTR'ACTE.

Allegretto.

PIANO. *p*

rall. *a tempo.*

Ped. *

mf

p

rall. *a tempo.*

Ped. *

mf

p

pp

pp

pp

SCENE.—*The Kitchen in the Baron's Manor. Evening. Cinderella discovered, sitting gloomily by the fire. Dim lamplight. She comes forward slowly.*

No. 7. RECIT. AND SONG.—“THE NIGHT IS FALLING FAST.”

Andante.

PIANO. *pp*

The piano introduction is in 2/4 time, marked *Andante* and *pp*. It features a melody in the right hand and a supporting bass line in the left hand, both in B-flat major.

CINDERELLA.

The night is fall - ing fast. The shades that

The first system of the song shows Cinderella's vocal line and the piano accompaniment. The vocal line begins with a whole rest followed by the lyrics. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

close around bring peace to all be - side— but none to me. Yon lonely, lovely star, the star of

The second system of the song continues the vocal and piano parts. The vocal line has a melody with lyrics, and the piano accompaniment provides harmonic support.

eve, may com - fort o - ther hearts ; A - las ! to mine it nev - er

The third system of the song continues the vocal and piano parts. The vocal line has a melody with lyrics, and the piano accompaniment provides harmonic support.

brings, it nev - er brings a ray of con - so - la - tion.

The fourth system of the song concludes the vocal and piano parts. The vocal line has a melody with lyrics, and the piano accompaniment provides harmonic support. The system ends with a double bar line and a 2/4 time signature.

SONG.
Andante.

Here, in my

Andante.

pp

This system contains the first two staves of the musical score. The vocal line is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Andante.' and the dynamics include 'pp' (pianissimo).

gloom and in my wea-riness, Life seems for me one scene of

This system contains the third and fourth staves of the musical score. The vocal line continues on the single staff, and the piano accompaniment continues on the two staves. The tempo remains 'Andante.' and the dynamics are consistent.

drea-riness. My griefs have made this breast their throne :

This system contains the fifth and sixth staves of the musical score. The vocal line continues on the single staff, and the piano accompaniment continues on the two staves. The tempo remains 'Andante.' and the dynamics are consistent.

Hope is dead and Peace has flown, Peace has flown. Could

pp

This system contains the seventh and eighth staves of the musical score. The vocal line continues on the single staff, and the piano accompaniment continues on the two staves. The tempo remains 'Andante.' and the dynamics include 'pp' (pianissimo) at the end of the system.

"Cinderella."—J. Farmer.

they but watch beside me, And on my journey guide me, All my care Might melt in

air. Ah, could some

friend-ly fai-ry fly to me! Were I to hear her soft voice

nigh to me, Still might I trust, and not in vain,

Joy to greet once a - gain, once a - gain. Could

they but watch beside me, And on my journey guide me, All my care Might melt in

air.

CINDERELLA.—Will there never be any escape from this cruel tyranny? Must I, until I die, rest contented with my solitary lot? How dearly the hours of evening pass! All will be mirth and gaiety at yonder palace to-night. My sisters, radiant in their gems and gewgaws, will shine among the honoured guests; while I—the poor neglected Cinderella—linger here, despised and slighted, only to dream of joys that never can be mine. But hark! I hear them coming. Let me greet them cheerfully. My face must not betray my feelings.

Enter PRISCILLA and TABITHA, in ball-dress.

PRISCILLA (to TABITHA, pointing at CINDERELLA).—Sulking as usual, I declare. What an ungrateful creature, is it not, my dear Tabitha?

TABITHA.—Perfectly incorrigible, my darling Priscilla.

PRISCILLA.—But the airs and graces of her ladyship shall not make us very miserable at the Prince's ball, Tabitha?

TABITHA.—They will hardly cast a damp upon our favourite minuet, Priscilla.

PRISCILLA.—Let us rehearse it once more, darling.

TABITHA.—Yes, love; we cannot be too perfect on such an occasion as this.

No. 8.

MINUET.—"COME, TAKE YOUR PARTNERS ALL."

Tempo di Minuet.

PIANO.

TABITHA.

Come, take your

PRISCILLA.

Mu - sic now sounds the call.

part - ners all ;—

Ca - per dull care . . a-way ;

Dance and be gay, Fain should we
Smil-ing and spright - ly now

be. Nim - bly and light - ly now Trip, love, with
Nim - bly and light - ly now Trip, love, with

me. Come, take your part - ners all;—Mu - sic now
me. Come, take your part - ners all;—Mu - sic now

sounds the call, Ca - per dull care . . away, Dance and be gay.

sounds the call, Ca - per dull call away, Dance and be gay.

Fain should we be,

Smil - ing and spright - ly now,

Nim - bly and light - ly now, Trip, love, with me.

Nim - bly and light - ly now, Trip, love, with me.

Come, take your part - ners all;—Mu - sic now sounds the call.

Come, take your part - ners all;—Mu - sic now sounds the call.

Ca - per dull care . . . a - way; Dance and be gay.

Ca - per dull care a - way; Dance and be gay.

PRISCILLA (*to CINDERELLA, mockingly*).—That is the way to dance minuets at Court, my dear.

TABITHA.—Was it not very kind of us to give you a lesson, my love?

PRISCILLA.—It is likely to be so useful, you know.

TABITHA.—To study it for your next invitation, you know.

(*Both make ironical curtsies.*)

CINDERELLA (*aside*).—This insolence is almost unbearable. (*To Sisters.*) Oh, I am sure you both dance delightfully. It strikes me I should make but an indifferent pupil.

(*Knocking at the door.*)

PRISCILLA.—Open at once, girl, do you hear?

TABITHA.—How dreadfully slow you are, to be sure.

(*CINDERELLA opens the door.*)

Enter FAIRY QUEEN, as a Beggar Woman.

No. 8.

SONG.—“KINDLY, GOOD LADIES, GIVE EAR.”

Andante. FAIRY QUEEN.

VOICE. Kind - ly, good

PIANO. *Andante.* *p*

la - dies, give ear, I im - plore . . you. Close not your hearts to my

ear - nest ap - peal. Wea - ried and hun - gry be - hold me be

- fore . . you; Mine all the pangs that mis - for - tune can feel.

Chide me not

mf *p*

harsh - ly, good la - dies, but ren - der Help to the starv - ing, re -

mf *p*

- lief to the poor. . . Fair are your fa - ces, your hearts must be

mf *p*

ten - der, Drive me not way - worn and weak from your door, . .

mf *p*

Fair are your fa - ces, your hearts must be ten - der, Drive me not

Allegro.
PRISCILLA.

way - worn and weak from your door. How dare you thus dis-turb our peace? How

TABITHA.

How dare you thus dis-turb our peace? How

Allegro.

dare you pass our gate-way? Your cry - ing stop, your sing - ing cease. Be -

dare you pass our gate-way? Your cry - ing stop, your sing - ing cease. Be -

- gone, we bid you, straightway. In vain to us for help you plead; Your

- gone, we bid you, straightway. In vain to us for help you plead; Your

state, of course, we pi - ty, But we're too bu - sy far to heed Your

state, of course, we pi - ty, But we're too bu - sy far to heed Your

deep - ly dole - ful dit - ty, But we're too bu - sy far to heed Your

deep - ly dole - ful dit - ty, But we're too bu - sy far to heed Your

deep - ly dole - ful dit - ty. A - way then! Why stay then? A -

Andante.

- way then! Why stay then?

Andante.

pp

rit. a tempo. FAIRY QUEEN.

rit. a tempo. Chide me not harsh - ly, good la - dies, but ren - der

Help to the starv - ing, re - lief to the poor. Fair are your

"Cinderella."—J. Farmer.

fa - ces, Your hearts must be ten - der, Drive me not way - worn and

weak from your door, drive me not way - worn and weak from your

Allegro.
PRISCILLA.
door. In vain to us for help you plead; Your state, of course, we

TABITHA.
In vain to us for help you plead; Your state, of course, we

Allegro.
f

pi - ty, But we're too bu - sy far to heed Your deep - ly dole - ful

pi - ty, But we're too bu - sy far to heed Your deep - ly dole - ful

dit - ty, A - way then, A - way then! Why stay then?

dit - ty. A - way then, A - way then! Why stay then?

Andante. *rall.*

Andante. *rall.*

pp

FAIRY QUEEN.—Alas! there seems no hope for me here. I must wander forth again upon my lonely way.

CINDERELLA.—One moment, my good woman. I can at least relieve your hunger and your thirst for a time. (*Goes to the cupboard and brings down a loaf and a basin of milk.*) Here, take these; they are poor comfort, but I offer them with all my heart.

FAIRY QUEEN (*taking them*).—Ah, generous girl, you have given me new life. How can I thank you? May my gratitude bring down a blessing upon your fair young head. (*Going.*)

CINDERELLA.—No more words; farewell, good mother. [*Exit FAIRY QUEEN.*] Poor feeble old soul, she has a long and weary journey before her. (*Closes door and comes down.*) How precious is one gentle word—one trifling act of kindness—to the lowly and afflicted. But stay—I might have done a little more to comfort her. This poor kitchen would at least yield her shelter till the morning, while my father and sisters are at the ball. No doubt I can overtake her in a few moments, and bid her come back when all is quiet.

[*Runs up to door and exit.*]

Enter BARON, in ball dress.

BARON.—A plague on the women; they have no notion of ever being in time for anything. Here have I been for the last three quarters of an hour fuming and fretting with impatience all over the house. And I don't feel very much at home in my new clothes either, to tell the truth. It requires a deal of buckling and coaxing to keep a figure like mine within respectable proportions.

No. 9. SONG AND QUARTET.—“THE WOMEN ARE ALWAYS A BOTHER.”

Allegro moderato.

VOICE.

PIANO.

Allegro moderato.

p *mf* *p* *f* *p*

BARON.

p

The

cres. *p*

wo-men are al-ways a bo-ther and wor-ry; So giv-en to daw-dle, and

yet in a hur-ry. They tell you they nev-er can do it in less When they

take a - bout three or four hours to dress ;

To put-ting on jew - els and pret - ty new dress - es, And

Ped. * *Ped.* *

comb-ing and curl-ing and friz-zing their tress-es, They dai - ly de-vote such a

Ped. * *Ped.* *

lot of their time That it's worse than a fol - ly, and seems a crime. We

Ped. * *Ped.* * *Ped.* *

"Cinderella."—J. Farmer.

men are as quick at our dress ing as may be, As rap - id - ly popp'd in - to

clothes as a ba - by; And then 'tis our du - ty to grum - ble and wait For the

rall. sex that is al - ways a deal too late. *a tempo.* (Enter at side the Sisters, and at back CINDERELLA,

while the BARON is finishing the above.)

PRISCILLA. *p*

You men can do no-thing but

TABITHA. *p*

You men can do no-thing but

bo - ther and flur - ry. We can't see the cause of this ter - ri - ble hur - ry; You

bo - ther and flur - ry. We can't see the cause of this ter - ri - ble hur - ry; You

ought to be thank - ful, and can-not be less, That we took but five mi-nutes or

ought to be thank - ful, and can-not be less, That we took but five mi-nutes or

so to dress. Pray look at our jew-els and

so to dress. Pray look at our jew-els and

Ped. *

pret-ty new dresses, How comb'd and how curl'd and how frizz'd are our tress-es; To

pret-ty new dresses, How comb'd and how curl'd and how frizz'd are our tress-es; To

Ped. * *Ped.* *

make such a tho-rough good use of our time It were sure-ly a fol-ly to

make such a tho-rough good use of our time It were sure-ly a fol-ly to

Ped. * *Ped.* * *Ped.* *

"Cinderella,"—J. Farmer.

rall. *a tempo.*

dream a crime. We wo-men but wish to look charm-ing as may be; To

rall. *a tempo.*

dream a crime. We wo-men but wish to look charm-ing as may be; To

rall. *a tempo.*

blame us for that is to talk like a ba-by. It was but your du-ty to

blame us for that is to talk like a ba-by. It was but your du-ty to

rall. *a tempo.*

qui-et-ly wait, For we're not such a ve-ry great deal too late.

rall. *a tempo.*

qui-et-ly wait, For we're not such a ve-ry great deal too late.

rall. *p a tempo.*

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PRISCILLA.
You
TABITHA.
You
BARON.
The
cres.

CINDERELLA.
May all be peace . . now; Hark
men can do nothing but bo - ther and flur - ry. We can't see the cause of this
men can do nothing but bo - ther and flur - ry. We can't see the cause of this
wo-men are al-ways a bo - ther and wor - ry; So giv - en to daw - dle, and

to . . my prayer. Dis - cord shall cease . . now :

ter - ri - ble hur - ry. You ought to be thank - ful, and can-not be less, That we

ter - ri - ble hur - ry. You ought to be thank - ful, and can-not be less, That we

yet in a hur - ry, They tell you they nev - er can do it in less When they

Joy, . . joy . . fills the air.

took but five minutes or so to dress. Pray

took but five minutes or so to dress. Pray

take a-bout three or four hours to dress ; To

May all be peace

look at our jew-els and pret-ty new dresses, How comb'd and how curl'd and how

look at our jew-els and pret-ty new dresses, How comb'd and how curl'd and how

put-ting on jew-els and pret-ty new dresses, And comb-ing and curl-ing and

Ped. * *Ped.* * *Ped.* *

now, may . . . all be

frizz'd are our tress-es; To make such a thorough good use of our time It were

frizz'd are our tress-es; To make such a thorough good use of our time It were

frizz-ing their tress-es, They dai-ly de-vote such a lot of their time That it's

Ped. * *Ped.* *

"Cinderella."—J. Farmer.

peace . . now, may all be
 sure - ly a fol - ly to dream a crime. We wo - men but wish to look
 sure - ly a fol - ly to dream a crime. We wo - men but wish to look
 worse than a fol - ly and seems a crime. We men are as quick at our

rall. *a tempo.*
rall. *a tempo.*
rall. *a tempo.*
rall. *a tempo.*

Ped. * *Ped.* *

peace . . now; Hark . . . to . . my prayer. . .
 charm-ing as may be, To blame us for that is to talk like a ba - by. It
 charm-ing as may be, To blame us for that is to talk like a ba - by. It
 dress-ing as may be, As rap - id - ly popp'd in - to clothes as a ba - by; And

Ped. * *Ped.* *

Dis - cord shall cease . . now: Joy, . . joy, . .

was but your du - ty to qui - et - ly wait, For we're not such a ve - ry great

was but your du - ty to qui - et - ly wait, For we're not such a ve - ry great

then 'tis our du - ty to grum - ble and wait For the sex that is al - ways a

fills the air.

deal too late.

deal too late.

deal too late.

deal too late.

a tempo. w' p mf p f tr

cres.

"Cinderella."—J. Farmer.

BARON.—And now, Cinderella, my dear, we must leave you to take charge of the house during our brief absence. Keep your spirits up, there's a dear. There's nothing like cheerfulness for a companion when you're all alone.

PRISCILLA.—We shall be home again soon after daylight, I dare say.

TABITHA.—Mind you don't fall off to sleep, or we shall have nobody to open the door for us. [*Exeunt Sisters.*]

BARON (*to CINDERELLA, sheepishly*).—Of course, you know, I regret extremely that you cannot be at the party; but, my dear daughter, there are circumstances—

CINDERELLA.—Pray, father, do not give them a thought. It is nothing new, remember, for me to be left with my own thoughts for a few hours. Farewell! I wish you all a merry night.

BARON (*aside*).—It seems a rascally shame, I confess; but, as I said before, there are circumstances— [*Exit.*]

CINDERELLA.—Alone once more; and they will be all smiles and happiness until the morning. Dear father! I know he loves his poor forsaken Cinderella, though he does not openly declare his affection. How strange it seems that I could find no trace of that old wayfarer. She could not have gone far, surely, in so short a time. It pains me to think of the dreary night before her. (*Goes up to window and looks out.*) How brilliantly the palace lights gleam through the darkness! (*Gavotte heard.*) Hark! the music is beginning. It soothes me as with a magic spell, even at this distance. (*Sits herself by fire.*) Come to me, friendly sleep, if only for an hour or two. (*Sinks to sleep.*)

GAVOTTE.

PIANO. *pp*

cres.

"Cinderella,"—J. Farmer.

Musical score for piano accompaniment, page 74. The score consists of six systems of music, each with a treble and bass staff. The key signature is one flat (B-flat). The time signature is 3/4. The score includes various dynamics (f, p, pp, dim., cres., f, p), articulation marks (>), and performance directions (Sves, Solo.). The first system starts with a forte (f) dynamic and features a "Sves" section. The second system includes a "Solo." section. The third system is marked "pp" (pianissimo). The fourth system includes a "cres." (crescendo) section. The fifth system includes a "Solo." section. The sixth system includes a "dim." (diminuendo) section.

pp

Ped.

Ped.

1st time.

2nd time.

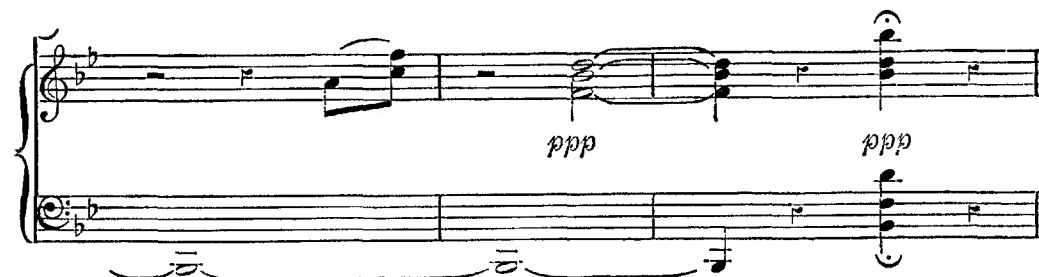
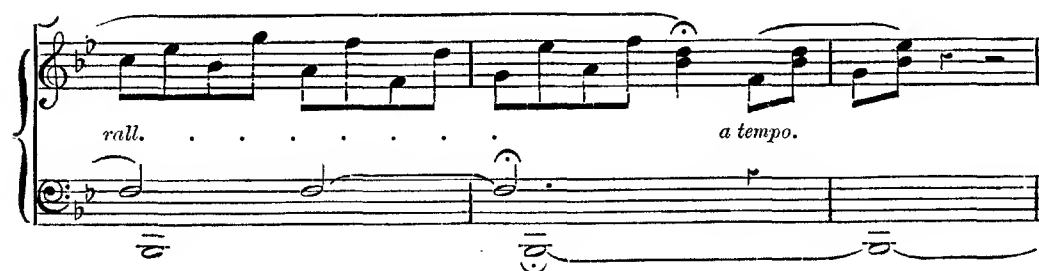
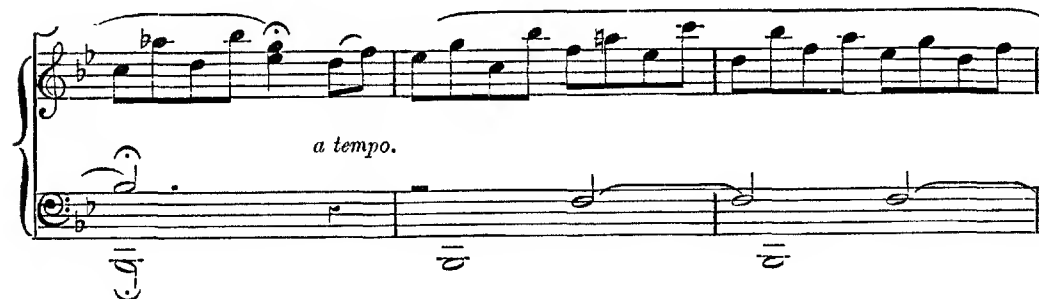
First system of musical notation. Treble and bass staves. Treble staff begins with a *pp* dynamic marking. A fermata is placed over the first measure of the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff begins with a *pp* dynamic marking. A fermata is placed over the first measure of the treble staff.

Third system of musical notation. Treble and bass staves. Treble staff begins with a *cres.* dynamic marking. A fermata is placed over the first measure of the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a *f* dynamic marking. A fermata is placed over the first measure of the treble staff. The bass staff has a *8ves* marking.

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a *p* dynamic marking. A fermata is placed over the first measure of the treble staff. The bass staff has a *Solo.* marking.



Enter softly Fairies, followed by QUEEN.

BALLET.

In waltz time.

PIANO.

p

pp

"Cinderella,"—J. Farmer,—(73.)

The musical score is arranged in six systems, each containing a treble and bass staff. The key signature is one sharp (F#). The music is written in a style typical of early 20th-century piano accompaniment. The first system begins with a *pp* (pianissimo) dynamic. The second system also features a *pp* dynamic. The third system includes a *pp* dynamic. The fourth system has a *pp* dynamic. The fifth system has a *pp* dynamic. The sixth system begins with a *p* (piano) dynamic. The music is characterized by a mix of eighth and sixteenth notes, often beamed together, and frequent rests. The overall texture is light and delicate, consistent with the *pp* and *p* dynamics.

"Cinderella."—J. Farmer.

pp

pp

p

p

Attacca.

"Cinderella,"—J. Farmer

No. 10. SOLO AND CHORUS OF FAIRIES.—“DREAM, BRIGHTLY DREAM.”

VOICE. FAIRY QUEEN.

p Dream, bright - ly dream; . . 'tis thy sweet slum - bers

PIANO.

on - ly Com - fort can bring . . to thy life

drear and lone - ly. Poor Cin - der - el - la,

kind friends are near thee, Wake, speak, we hear

thee, The grate - ful fays have come to cheer thee.

CHORUS. TREBLES.

Wake, sleep no

ALTOS.

Wake, sleep no

more; . . . though thy sweet slum - bers on - ly Glad -

more; . . . though thy sweet slum - bers on - ly Glad -

- ness can bring . . . to thy life drear and lone - ly.

- ness can bring . . . to thy life drear and lone - ly.

Poor Cin - der - el - la, kind friends are near

Poor . . Cin - der - el - la, kind . . friends are near

thee, Wake, sleep no more; . . thee the grate - ful

thee, Wake, sleep no more; . . thee the grate - ful

fays . . cheer thee, Poor Cin - der - el - la

fays . . cheer thee, Poor . . Cin - der - el - la

Vers.

la, kind friends are near thee, Wake,
la, kind . . friends are near thee, Wake,

speak: we hear . . thee, we hear . . . thee.
speak: we hear . . thee, we hear . . . thee.

speak: we hear . . thee, we hear . . . thee.

speak: we hear . . thee, we hear . . . thee.

pp

pp

pp

p

dim.

pp

"Cinderella."—J. Farmer.

(During the music everything in the kitchen has been set straight and arranged by the Fairies. At the end of it CINDERELLA wakes.)

CINDERELLA (starting up and coming down).—Am I still dreaming? who and what are these bright beings?

FAIRY QUEEN.—Be not alarmed, but listen, Cinderella. We have met before, and on this very day.

CINDERELLA.—Met before? But how and where?

FAIRY QUEEN.—You thought perhaps but little of the bread and milk you gave so generously to the way-worn wanderer at your door.

CINDERELLA.—Can it be possible? 'Twas you, then, madam.

FAIRY QUEEN.—None other. I was curious to discover whether those gentle features were the index of a true and kindly heart. I am satisfied with my experiment, or I should not now be here.

CINDERELLA.—Oh, how good of you; and my dingy little kitchen looks like a palace already.

FAIRY QUEEN.—That word recalls to me the object of my visit. Confess, dear Cinderella, that it would not be an unpleasant surprise to find yourself at the Prince's ball to-night. You need not answer; your eyes have spoken for you.

CINDERELLA.—Yes, I own that I did wish for a moment—but no, it cannot be. A pretty costume, to be sure, for the presence of royalty. I fear you mock me, lady.

FAIRY QUEEN.—Do I? We shall see. (*Touches CINDERELLA with wand. The rags disappear, uncovering a magnificent ball-dress.*)

CINDERELLA.—How delightful! I *must* be dreaming! But, alas! my kind protector, all this elegance is wasted on such a simpleton as I, who cannot even dance a single step.

FAIRY QUEEN.—Nonsense! you don't know half you can do until you try; we fairies have trained pupils much more awkward than yourself. Now for a lesson; we shall find one quite enough.

No. 11. RECIT. AND SONG.—“TAKE YOUR TIME FROM US PRECISELY.”

Allegretto. FAIRY QUEEN. *p*

VOICE, Take your time from us pre-cise-ly:—

Allegretto. *p*

PIANO, We shall soon instruct you nice-ly. You shall bear the bell from all Who grace the

“Cinderella.”—J. Farmer.

Prin- ce's ball.

CHORUS. SOPRANO AND ALTO IN UNISON.

Take your time from us precise - ly :—We can soon instruct you nicely.

You shall bear the bell from all Who grace the Prin- ce's ball.

CHORUS.

Take your time from us

dim.

pre- cise- ly :—We can soon in- struct you nice- ly. You shall bear the bell from all

FAIRY QUEEN.

Who grace the Prince's ball. Every part-ner must a-dore you: All the room your

hand will seek. En-vy shall be dumb be-fore you, Dar-ing not one word to speak.

Every part-ner must a-dore you: All the room your hand will seek. En-vy shall be

CHORUS.

Every part-ner must adore you: All the room your hand will seek. En-vy shall be

1st time. 2nd time. *ad lib.*

dumb be-fore you, Dar-ing not one word to speak. word to speak. Take your

dumb be-fore you, Dar-ing not one word to speak. word to speak. Take your

time from us pre-cise - ly:— We can soon in-struct you nice - ly,

time from us pre-cise - ly:— We can soon in-struct you nice - ly,

You shall bear the bell from all Who grace the Prin - ce's ball.

You shall bear the bell from all Who grace the Prin - ce's ball.

(CINDERELLA dances, clumsily at first, but gradually improving.)

FAIRY QUEEN.—There is but one thing more, my child. You must go to this grand entertainment in a style becoming the pet of the fairies.

CINDERELLA.—The palace is not far off, and I could run there easily in five minutes.

FAIRY QUEEN.—Run?—would you disgrace your benefactors? Let the lady's coach be announced instantly. (*Coach appears at back. Enter Footmen.*) A word before we part, Cinderella. Be happy and amuse yourself; but give your name to nobody on earth, and stay not within the palace one second beyond the hour of midnight, or even my power cannot avert the consequences. Farewell!

"Cinderella."—J. Farmer.

No. 13.

CHORUS OF FAIRIES AND ATTENDANTS.—“HASTE AWAY!”

Allegro.

PIANO.

p cres.

f

pp cres. molto.

ff

fz

The first system of the piano accompaniment is in 2/4 time, marked *Allegro*. It begins with a piano (*p*) dynamic and a crescendo (*cres.*). The melody in the right hand features eighth-note patterns, while the left hand provides a steady accompaniment. The system concludes with a fortissimo (*ff*) dynamic and a fortissimo (*fz*) marking.

Allegretto.

SOPRANO & ALTO.

Haste a - way! The shades of night have ceased their falling. Why de -

TENOR & BASS.

Allegretto.

p

Ped * *Ped.* * *con Ped.*

"Cinderella."—J. Farmer.—(90.)

The second system features vocal parts for Soprano & Alto and Tenor & Bass, with a piano accompaniment. The tempo is marked *Allegretto*. The piano part begins with a piano (*p*) dynamic and includes a series of pedaling markings: *Ped*, * *Ped.*, * *con Ped.*, and a final *Ped.* marking. The lyrics are: "Haste a - way! The shades of night have ceased their falling. Why de -". The system is attributed to "Cinderella."—J. Farmer.—(90.)

- lay, When dance and song are call - ing? Lin - ger not, For

time is quick-ly fleet - ing. Seek the spot Where waits a roy - al

greet - ing, Lin - ger not, For time is quick-ly fleet - ing,

"Cinderella."—J. Farmer.

Seek the spot Where waits a roy - al greet - ing. Haste a -

cres.

- way! The shades of night have ceased their fall-ing. Why de - lay, When

cres.

dance and song are call - ing? Lin - ger not, For time is quick-ly

p

"Cinderella."--J. Farmer.

fleet - ing. Seek the spot Where waits a roy - al

greet - ing. Haste a - way! The shades of night have

ceased their fall - ing, Why de - lay, When dance and song are

cres.

call - ing?

dim.

con Ped. *

dim. *p*

(CINDERELLA enters the carriage, and makes a sign of adieu to FAIRY QUEEN as drop falls.)

dim. *pp* *ppp* *f*

END OF THE SECOND ACT.

ACT III.

SCENE.—Ball-room at the Palace. At R. PRINCE discovered seated on raised throne with canopy, surrounded by Ladies and Gentlemen of the Court. Guards at the back. Two staircases leading up to Conservatory.

PROCESSIONAL MARCH.

PIANO.

Maestoso.

f

p

Ped. * *Ped.* *

molto cres.

Ped. * *Ped.* *

ff

"Cinderella."—J. Farmer.—(95.)

1st time.

pp

2nd time.

p

p

f

3

3

3

"Cinderella."—J. Farmer.

3

f

3

f

p

p

p

p

"Cinderella."—J. Farmer.



(The BARON, with PRISCILLA and TABITHA, comes forward at the end of the dance.)

BARON.—I trust, my dears, that you have both followed my injunctions and been particularly cautious in your selection of partners.

PRISCILLA.—Not a glance nor a smile have I bestowed this evening upon anybody under a Count.

TABITHA.—For my own part I have drawn the line at Major-Generals and Foreign Ambassadors.

BARON.—Bless you, my children; this is as it should be. I cannot have my tender little chickens thrown away upon respectable but untitled mediocrity. To-night may be the starting point of your whole future destinies. (They go up.)

MALATESTA.—(Aside, coming down.) It is as much as I can do to keep my royal pupil constantly in my watchful eye. He becomes every day more headstrong and impulsive. Seventeen is a dangerous age for persons of lively susceptibilities. No matter; my mind is quite made up. A Princess, and nothing less, shall be the bride of Prince Mirabel.

(Goes up.)

CHILDREN'S SINGING QUADRILLE.

(Selections for these Quadrilles may be taken from the 1st, 2nd, or 4th set of *Nursery Rhyme Quadrilles*, by JOHN FARMER, published by J. Wilbee, Harrow, and Novello, Ewer, & Co., 1, Berners Street, London (W.)

No. 14.—LOVE WALTZ, WITH CHORUS.—“O, MY LOVE'S LIKE THE RED, RED ROSE.”

In waltz time. CHORUS. *p*

SOPRANO.
ALTO.
TENOR.
BASS.

In waltz time.
pp *cres.* *p*

PIANO.

my love's like a red, red rose, That's new - ly

sprung in June; . . . O, my love's like the

me - lo - die That's sweet - ly played in tune. . .

The first system of the musical score is in G major (one sharp) and 2/4 time. It features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The lyrics are 'me - lo - die That's sweet - ly played in tune. . .'. The piano part includes a flowing eighth-note melody in the right hand and a supporting bass line in the left hand.

As fair art thou, my bon - nie lass, So deep in

The second system continues the musical score. The vocal melody and piano accompaniment are shown. The lyrics are 'As fair art thou, my bon - nie lass, So deep in'. The piano part features a consistent eighth-note accompaniment in the right hand.

love am I, . . . And I will love thee

The third system concludes the musical score on this page. The vocal melody and piano accompaniment are shown. The lyrics are 'love am I, . . . And I will love thee'. The piano part continues with the same eighth-note accompaniment in the right hand.

"Cinderella."—J. Farmer.

still, my dear, Till all the seas gang dry. O,

my love's like a red, red rose, That's new - ly

sprung in June; O, my love's like the

me - lo - die That's sweet - ly played in tune. . . .

Drink to me on - ly with thine eyes, And I will

pledge with mine; Or leave a kiss with -

in . . . the cup, And I'll not ask for wine; . . .

Ped.

. . . Drink to me on - ly with thine eyes, And

*

I . . . will pledge with mine. . . . The thirst that

from the soul . . doth rise, Doth ask a drink di -

- vine; . . . But might I of Jove's nec - tar

cres.
sip, I would not change for thine! . . .

cres.

"Cinderella."—J. Farmer.

Drink to me on - ly with thine eyes, And I will

pledge with mine; . . . Or leave a kiss with -

- in . . the cup, And I'll not ask for wine; . . .

Ped.

"Cinderella."—J. Farmer.

Drink to me on - ly with thine eyes, And

*

I . . . will pledge with mine. . . . O,

my love's like the red, red rose, That's new - ly

sprung in June; . . . O, my love's like the

me - lo - die That's sweet - ly played in tune. . . .

As fair art thou, my bon - nie lass, So deep in

"Cinderella,"—J. Farmer.

love am I, . . . And I will love thee

The first system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with the lyrics 'love am I, . . . And I will love thee'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

still, my dear, Till all the seas gang dry. . . O,

The second system continues the vocal melody and piano accompaniment. The lyrics 'still, my dear, Till all the seas gang dry. . . O,' are written under the vocal staff. The piano accompaniment maintains the same rhythmic pattern, with some harmonic changes in the right hand.

my love's like a red, red rose, That's new - ly

The third system concludes the musical score. The lyrics 'my love's like a red, red rose, That's new - ly' are written under the vocal staff. The piano accompaniment continues with the same rhythmic pattern, ending with a final chord in the right hand.

sprung in June; . . . O, my love's like the

me - lo - die That's sweet - ly played in

(The Waltz is
Tempo di Minuet.

ff

interrupted by CINDERELLA's entrance down steps at back. PRINCE MIRABEL advances, takes her hand,

fz ff fz p ff fz p

and brings her down, A Minuet is formed, PRINCE and CINDERELLA being the front centre couple.)

dim.

Attacca.

No. 15. MINUET DUET AND CHORUS.—“LADY FAIR, WE GREET YOU.”

Tempo di Minuet.

PIANO. *p*

PRINCE.

La - dy fair, we

CINDERELLA.

Proud, my Prince, to meet you.

greet . . you. Like a Queen we'll

CHORUS. SOPRANO & ALTO.

You're much too kind. Join, as is' your

treat you.

TENOR & BASS.

du - ty, To hail this pearl of beau - ty; Raise your hearts and

voi - ces, For ev' - ry soul re - joi - ces.

PRINCE.

Hear me vow sin -

CINDERELLA.

We are strangers near - ly.

- cere - ly. I could love you

The first system of the musical score. It features a vocal line for Cinderella and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a whole rest, followed by the lyrics "We are strangers near - ly." and continues with "cere - ly. I could love you". The piano accompaniment consists of a flowing melody in the right hand and a supporting bass line in the left hand.

But love is blind.

dear - ly.

PRINCE.—Fair lady, tell

pp

The second system of the musical score. It continues Cinderella's vocal line with the lyrics "But love is blind." and "dear - ly.". It then introduces the Prince's vocal line with the lyrics "PRINCE.—Fair lady, tell". The piano accompaniment continues, with a piano (*pp*) dynamic marking appearing below the Prince's entry.

me, may I not seek to learn the name and station of the wandering
star who deigns to shed her lustre upon our festivities to-night? CINDERELLA—Perhaps,

Prince, I shall do your heart good service by keeping you in
ignorance of both.

PRINCE. (*Aside.*) I seem

The third system of the musical score. It features Cinderella's second vocal line with the lyrics "me, may I not seek to learn the name and station of the wandering star who deigns to shed her lustre upon our festivities to-night? CINDERELLA—Perhaps," and "Prince, I shall do your heart good service by keeping you in ignorance of both.". The Prince's second vocal line begins with the lyrics "PRINCE. (*Aside.*) I seem". The piano accompaniment continues with a steady rhythmic pattern.

to know the face; yet when and where I have beheld it is a mystery. CINDERELLA. (*Aside.*) I

Piano accompaniment for Cinderella's first line of music, featuring a treble and bass staff with a key signature of one flat and a 2/4 time signature. The melody is in the treble staff, and the bass staff provides harmonic support with chords and moving lines.

PRINCE.

Hear - en, I im -

must not breathe a word that might betray me. The good fairy's last words are not so soon to be forgotten.

Piano accompaniment for Prince's first line of music, featuring a treble and bass staff with a key signature of one flat and a 2/4 time signature. The melody is in the treble staff, and the bass staff provides harmonic support.

CINDERELLA.

Prince, I bow be - fore you.

- plore . . you. Fond - ly I a -

Piano accompaniment for Cinderella's second line of music, featuring a treble and bass staff with a key signature of one flat and a 2/4 time signature. The melody is in the treble staff, and the bass staff provides harmonic support.

CHORUS.

Be si - lent, pray. Ne'er was born a

- dore you.

Piano accompaniment for the chorus, featuring a treble and bass staff with a key signature of one flat and a 2/4 time signature. The melody is in the treble staff, and the bass staff provides harmonic support.

crea - ture So fair in form and fea - ture; Like a sylph she

dan - ces, And glad - ness lights her glan - ces.

PRINCE.
Deign to hear me

CINDERELLA.
Prince, I must be fly - ing.
sigh - ing. Would you leave me

Allegro.

I must a - way.

dy - ing ?

Allegro. *Clock strikes midnight, Minuet*

f

interrupted. CINDERELLA rushes up stage and exit by stairs and through Conservatory, dropping

p *cres.*

one of her slippers at the foot of the staircase. The PRINCE, thunderstruck for some instants,

f

pursues her on recovering himself. Discovers the slipper, picks it up, and comes down.)

pp *cres. molto.*

ff *fz*

PRINCE.—Too late! The enchantress has escaped me. She flies as fleetly as the wind. But I will see her again, and before long, if it costs me half my pryncedom. Here, at least, is a clue, though but a small one. Now help me, Cupid, in my search. (*To Courtiers.*) Be merry, I beseech you, my lords and ladies. Let not the sudden disappearance of our beautiful runaway damp your ardour in the pursuit of pleasure. [*Exit by stairs.*]

No. 16.

CHORUS.—“COME, LET THE DANCE AND SONG.”

Maestoso.

SOPRANO.
ALTO.

TENOR.
BASS.

PIANO.

f

f

Come, let the dance and song Be-guile the time be-fore us; The

hours will not seem too long While Mirth as king reigns o'er us.

“Cinderella.”—J. Farmer. —(117.)

p
Sing, dance, till morn is light; Let life be joy and glad - ness, When

pp
Ped. * Ped. *

all things a-round are bright One frown or sigh were mad - ness.

f
Sing, dance, till morn is light—Let life be joy and glad - ness.

f *fz*

"Cinderella."—J. Farmer.

f

Come, let the dance and song Be-guile the time be-fore us. The

f

hours will not seem too long While Mirth as king reigns o'er us.

p

Sing, dance, till morn is light— Let life be joy and glad-ness. When

pp

Ped. * *Ped.* *

"Cinderella."—J. Farmer.

all things a-round are bright One frown or sigh were mad - ness.

f Sing, dance, till morn is light—Let life be joy and glad - ness.

f Come, let the dance and song Be - guile the time be - fore us; The

hours will not seem too long While Mirth as king reigns o'er us.

p

pp

cres. molto. *f*

END OF THE THIRD ACT.

ENTR'ACTE.

Maestoso.

PIANO.

f *dim.*

p

f

molto cres.

ff

1st time.

cres.

2nd time.

3

3

3

3

"Cinderella."—J. Farmer.

ACT IV.

SCENE.—*Hall in the Mansion. The BARON enters, yawning, with the two Sisters.*

No. 16.

SONG—"I, WHO NIGHTLY LIKE TO TODDLE."

Allegretto.

VOICE.

PIANO.

BARON.

I, who night - ly like to tod - dle

Off to bed by nine o'-clock, Feel a pang through-

- out my nod - dle, Feel in ev' - ry nerve a shock.

How I came to

join the dan - cers, I should ra - ther like to

know. 'Twas my doom to learn the dan - cers,

Half a hun - dred years a - go.

When my life was young and ear - ly

The first system of the musical score for 'Cinderella'. It features a vocal line in G major with a treble clef and a piano accompaniment in G major with a treble and bass clef. The vocal line begins with a whole rest, followed by a melody starting on G4. The piano accompaniment starts with a piano (p) dynamic and features a steady eighth-note bass line and chords in the right hand.

When its years were sev - en - teen, Then my locks were

The second system of the musical score. The vocal line continues the melody from the first system. The piano accompaniment maintains its rhythmic pattern, with the right hand playing chords and the left hand playing a steady eighth-note bass line.

long and cur - ly, Then the world and I . . were green.

The third system of the musical score. The vocal line continues the melody. The piano accompaniment continues with the same rhythmic pattern, supporting the vocal line.

Now my sum - mer

The fourth system of the musical score. The vocal line continues the melody. The piano accompaniment continues with the same rhythmic pattern, supporting the vocal line.

days are o - ver; Win - try winds be - gin to blow.

Time I left my days of clo - ver, Half a

hun - dred years a - go.

BARON.—My darlings, don't you think it's nearly time we took our breakfasts? It must almost be our dinner hour.

PRISCILLA.—Considerably past noon, already, papa dear; yet I feel as though I wanted another waking.

TABITHA.—And I can scarcely believe that I am not still in one of those delightful dreams.

BARON.—By the way, girls, did either of you succeed in discovering anything about that lovely but eccentric stranger, who made her appearance first, and her disappearance afterwards, in such an extraordinary fashion last night?

PRISCILLA.—We are just as wise as yourself on the subject. The sentinels declare that not even the ghost of a grand lady left the palace at midnight.

TABITHA.—They are certain that nobody except one of the kitchenmaids passed them, scampering as though for dear life.

BARON.—Most mysterious, to be sure, but there *are* circumstances.—However, breakfast is decidedly the most important subject for our present consideration. *[Bustles off.]*

PRISCILLA (*snappishly*).—I am so happy to hear that your sleep has been a sound one, my love.

TABITHA (*snappishly*).—How pleased I am to find that your slumbers were so rosy, my pet.

PRISCILLA.—Well, I only hope for *your* sweet sake that flirting is not counted a sin. (*Aside.*) Her conduct at the ball was perfectly scandalous!

TABITHA.—No doubt you think that vanity is a virtue. Let me tell you that some virtues may be carried a little too far. (*Aside.*) The minx! I could scratch her eyes out.

"Cinderella."—J. Farmer.

No. 18.

SCOLDING DUET.—“WHEN A MAIDEN IS YOUNG.”

VOICE. *In waltz time.*

PIANO. *In waltz time.*

Ped. *

PRISCILLA.

When a maiden is young, when a maid-en is fair, And a

Ped. * Ped. * Ped. * Ped. *

no-ble-man begs her to dance; . . . Though it pleas-es you, madam, with

Ped. * Ped. * Ped. *

won-der to stare, 'Twould be mad-ness to give up the chance. . . .

Ped. * Ped. *

“Cinderella.”—J. Farmer.—(128.)

TABITHA.

Oh, I could not of course for one

moment as - sert That a fault with your taste can be found; . . . But I've

heard e - ven prudes can be braz - en and pert When they once take their looks from the

PRISCILLA.

ground. . . How de-light-ful to see lov-ing sis-ters a-gree, In their

TABITHA.

How de-light-ful to see lov-ing sis-ters a-gree, In their

Ped.

* Ped.

*

sweet pret - ty sis - ter - ly style; . . From all en - vy and spite and ill -

sweet pret - ty sis - ter - ly style; . . From all en - vy and spite and ill -

- tem - per we're free, And from ev' - ry de - scrip - tion of guile. . .

- tem - per we're free, And from ev' - ry de - scrip - tion of guile. . .

PRISCILLA.

2. To be smothered with jew - els, and
- pose I may hint that good

bur - ied in lace Is an art - ful de - sign, I con - fess; . . For a
humour and sense Have a beau - ty and grace of their own; . . That po -

"Cinderella."—J. Farmer.

part-ner, 'tis clear, can-not gaze at your face While his eyes are in - tent on your
- lite-ness and mo - des - ty can't give of - fence And for want of good looks may a -

Ped. * *Ped.* *

dress. . . . tone. . . .

TABITHA.
There are
So - lid

Ped. *

fa - ces I know that may safe - ly de - fy All the jew - els and lace ev - er
me - rits are these, and I learn with de-light That my sis - ter pos-sess - es them

made; . . . For the force of their ug - li - ness riv - ets the eye, Till the
all; . . . But, like fi - ne - ry, on - ly brought out for a night, They are

PRISCILLA.

cos - tume is cast in the shade. . . } How de-light-ful to see lov-ing
 thrown a - side af - ter the ball. . . }

TABITHA.
 How de-light-ful to see lov-ing

Ped. *

sis - ters a - gree, In their sweet pret-ty sis - ter - ly style; . . From all

sis - ters a - gree, In their sweet pret-ty sis - ter - ly style; . . From all

Ped. * *Ped.* *

en - vy and spite, and ill - tem - per we're free, And from ev'-ry de-scrip-tion of

en - vy and spite, and ill - tem - per we're free, And from ev'-ry de-scrip-tion of

Ped. * *Ped.* *

"Cinderella."—J. Farmer.

guile. . . 3. I sup -

guile, . .

Ped. * Ped. *

(*Flourish. Enter HERALD with Guards, and MALATESTA. The BARON rushes in.*)

HERALD (*reading*).—"Oh yes! oh yes! oh yes! We hereby command all good citizens to remain at home and keep their wives and families within doors until such time as they have received our Royal visit. (Signed) MIRABEL."

BARON (*to HERALD, who turns to go*).—Here, stay a second. Is that all? Not a syllable of explanation?

HERALD.—You have heard the orders of your Prince. Disobey them at your peril. *Au revoir, Baron.* [*Exit with the Guards.*]

BARON.—Well, I suppose we shall know presently what it all means. Go, girls, and make yourselves look pretty enough to be visited by a Royal Highness. [*Exit.*]

PRISCILLA.—Oh, Tabitha, who knows what may be in store for one of us?

TABITHA.—Don't be absurd, Priscilla dear. Am I blushing? [*Exeunt, embracing.*]

MALATESTA (*coming from back*).—Artless creatures! Yesterday their grotesque antics would have made me chuckle with a fiendish derision—but it is now no time for merriment. Scarcely can I dare to dream of the shame and humiliation that must await me if this incorrigible boy should thwart my dearest wishes. The worst I fear has happened, and he is more deeply fascinated than ever. Aye, and with a slipper too,—a little shiny slipper; for that is all that he shall ever see of his new charmer, if I can by fair means or foul so contrive matters. What a wild notion, to insist on seeking its lost owner in his own royal person, through the length and breadth of his realm, and with his own royal hand identifying her! Can such a wild-goose chase by any possibility prove successful. Forbid it, star of my ambition! You have never yet misled your trusting follower.

No. 19.

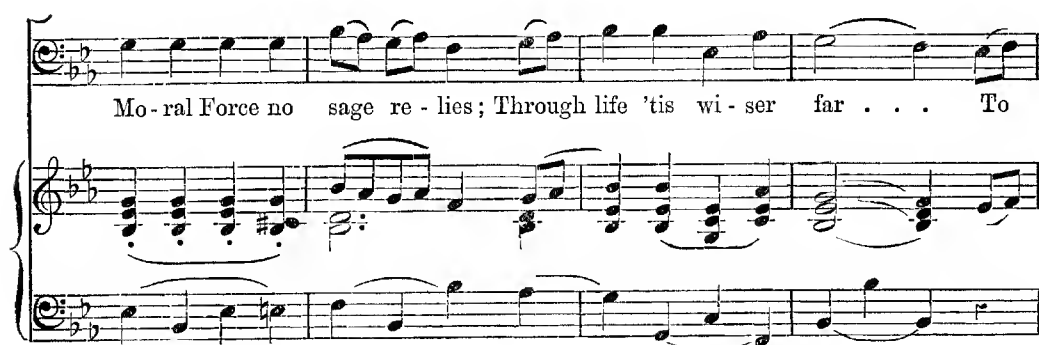
SONG.—“ON MORAL FORCE NO SAGE RELIES.”

VOICE. *Andante.* MALATESTA. On

PIANO. *Andante.*




Mo - ral Force no sage re - lies; Through life 'tis wi - ser far . . . To



lift our eyes to yon - der skies, And seek some guid - ing star. With



cheer - ing light through all the night From far a - bove 'twill shine, . . And



while the heav'ns a - round are bright, Will cast its beam be - nign. . . Good

rall.

rall.

Allegro. cres. *molto.*

luck is my god - dess, bad luck I de - fy; If I live all my

Allegro. *cres.* *molto.*

life, I will nev - er say die; Good luck is my god - dess, bad

fz

fz

rall. *f*

luck I de - fy; If I live all my life, I will nev - er say

fz *rall.* *f*

"Cinderella."—J. Farmer.

a tempo. *Andante.*

die. 2. When

a tempo. *Andante.*

f

quite a child, I ran as wild As an - y brat on earth: . . But
 ev - er so in hours of youth, As well as ri - per years. . . What -

meek - ly mild up - on me smiled The orb that ruled my birth. In
 - e'er goes wrong, as true as truth, My faith - ful friend ap - pears. Wher -

wa - ter hot, I dai - ly got—Where ur-chins most - ly are ;— . But
 - e'er Am - bi - tion lures my feet No fears my path can bar. . . I

rall.

o'er the spot, in - voked or not, Still gleamed my guid - ing star. . . } Good
 trust in thy pro - tec - tion sweet, My con - stant guid - ing star. . . }

rall.

Allegro. cres. molto.

luck is my god - dess, bad luck I de - fy; If I live all my

Allegro. cres. molto.

life, I will nev - er say die. Good luck is my god - dess, bad

fz

rall. f luck I de - fy; If I live all my life, I will nev - er say die. *a tempo.*

fz rall. f

1st time.	2nd time.
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3. 'Twas

MALATESTA.—I will not cease to hope even yet, although I must confess matters begin to look a little desperate.

(Trumpet. Enter Herald, followed by Courtiers and PRINCE, Guards, &c. BARON, with PRISOILLA and TABITHA, finely dressed, advance to meet him.)

PIANO.

Maestoso.

f *dim.*

p

f



BARON (*bowing low*).—Prince, the honour that your august presence confers upon this humble and unworthy mansion will for ever be cherished by the offspring of the Pomposos. (*Aside*.) Not bad for an impromptu. Made it all up while I was putting my best clothes on.

PRINCE (*smiling*).—If all my subjects were anything like your equals in eloquence, Baron, I should receive enough gratitude in a day to last me a lifetime. These two fair ladies are, I believe,— (*Saluting them.*)

BARON.—My daughters, sire. Such devoted and affectionate beings! (*Aside, to them, savagely.*) Smile, can't you; and look as if you believed it. (*They try.*)

PRINCE.—Could I possibly fail to remember two such brilliant ornaments of last night's dance? (*Aside.*) I should think not, indeed. Faces like those are not to be forgotten in a hurry. (*To BARON.*) Yet, much as I admired them both, I do not think that either of these charming damsels is connected with my visit of to-day. Tell me, Baron, are there no other ladies in your house?

BARON.—How could your Royal Highness fancy for a moment that I—that they—that anybody— (*Stops suddenly.*)

PRISCILLA (*aside to BARON*).—Hold your tongue, you old noodle.

TABITHA (*aside to BARON*).—You'll spoil everything if you say another word.

PRISCILLA (*to PRINCE*).—Our dear old father finds two of us quite enough to minister to his comforts. (*Curtseys.*)

TABITHA.—And we are always ready with his breakfast at the minute he requires it. (*Curtseys.*)

PRINCE.—Listen to me, Baron Pomposo, and mark my words. Time is precious ; it shall not be longer trifled with. Your manner tells me that you have been equivocating. Bring hither at once the remaining inmate of your dwelling, or your dwelling shall be very quickly knocked about your disobedient old ears.

BARON (*crying*).—But she is not a lady, sire ; nor fit for such company. Poor Cinderella !

PRISCILLA.—A mere common drudge.

TABITHA.—A vulgar, illiterate—

PRINCE (*stamping angrily*).—Silence, I say. Go, two of you (*to his Guards*), and help this wretched old rebel to do our bidding. [*Exeunt Guards, supporting BARON.*]

MALATESTA (*aside*).—I feel that the crisis of my fate is approaching, and am trembling already like an aspen leaf.

PRISCILLA (*to TABITHA, aside*).—See what your stupidity has done for us all.

TABITHA (*to PRISCILLA, aside*).—With considerable help from your own impertinence.

(*Re-enter the two Guards, with CINDERELLA between them, followed by BARON, wringing his hands. Music.*)

PRINCE.—Approach, maiden, and fear nothing. (*She comes down and makes a profound obeisance.*) Can I believe my eyes ? The very face, the very form ! Sure there must be magic in it. Lady, one word in your ear. (*Aside, bringing her forward.*) Am I dreaming, or did we indeed meet and actually dance together last night at the Palace. Answer, I implore you. (*To himself.*) She little knows how my heart hangs on the reply.

CINDERELLA (*to herself*).—To confess would be disobeying my generous friends the fairies. I must resist the impulse, however hard it be. (*To him.*) Oh, sir, a poor forsaken creature like myself could never dare aspire to such an honour. Your Royal Highness no doubt mistakes me for another.

(*While they are talking a chair and footstool have been placed in the middle of the Stage.*)

PRINCE.—Mistaken you ? Impossible. But since you deny what seems to me so certain, permit me to apply a test that will at once confirm or dissipate my doubts.

CINDERELLA (*to herself*).—Ah me ! I guess his meaning. All will be discovered, and I am lost.

PRINCE (*taking her hand*).—Come, fair sorceress.

(*He leads her to the chair and she seats herself. The Herald then presents to the PRINCE a velvet cushion bearing the lost slipper. He takes it and puts it on. The PRINCE's back and CINDERELLA's face are to the audience during the pantomime. General start of surprise.*)

Friends, you behold the owner of the talismanic slipper and my lovely partner in last night's minuet.

(*Rises to his feet, while CINDERELLA places both hands to her face to hide her confusion.*)

MALATESTA (*wildly*).—Foiled again, and this time foiled for good !

PRISCILLA (*to BARON, who is half idiotic*).—And it was to this darling girl that you made us both behave so cruelly.

TABITHA.—And you knew that our hearts were bleeding for her all the time.

CINDERELLA (*coming down, led by the PRINCE, who has been whispering to her during the last three short speeches*).—And now, Prince, as you came so near to guessing my secret without a word of mine to guide you, let me make my confession quite complete. There is the sister talisman.

(*Pulls from her pocket and holds up the other slipper, then hands to Herald. General shout of admiration.*)

PRINCE (*to all*).—Leave us awhile, good people. After so long a search for a Princess—

CINDERELLA (*fondly*).—A Princess ? Ah Mirabel !

PRINCE.—Surely we may pass a few happy minutes in each other's company.

[*Exeunt omnes, shouting " Long live the Prince and Princess."*]

" Cinderella."—J. Farmer.

Andante.

PRINCE.

Dear-est and

PIANO.

pp con espressione.

pp a tempo.

love - li - est, once more I find . . thee:— Flown are my fears and my

CINDERELLA.

Ah! could this ten - der heart e'er have re -

doubt - ings are o'er.

L.H.

pp

- sign - ed thee, Joy . . and con - tent . . would have bless'd it no more.

Clear are the
Tran-quil and bright is the path - way be - fore me,

skies . . that of late . . were so storm - y.
Hope from on high sheds her

Ah, could this ten - der heart e'er have re -
 in - flu-ence o'er . . me. Dear - est and love - li - est, once more I

- signed thee, Joy . . and con-tent would have bless'd it no more.
 find thee, Flown are my fears, and my doubt-ings are o'er.

dim. *p*

"Cinderella."—J. Farmer.

a tempo.

a tempo. tranquillo.

Cast all earth - - ly cares be - -

a tempo.

rall. pp

con Ped.

hind thee. Let Love be lord of our hearts, we im -

con 8ves.

Cast all earth - ly cares be - -

plore. . . . Cast all earth - ly cares be - -

p

"Cinderella."—J. Farmer.

- hind thee. Let Love be lord of . . our

- hind thee. Let Love be lord of . . our

hearts, we im - plore.

hearts, we im - plore. *p cres.* Cast all earth - ly

cares be - hind thee. Let Love be lord . . of our hearts we im -

cres.

Cast all earth - ly care be -

cres.

- plore. Cast all earth - ly care be -

cres.

- hind thee. Let Love be lord . . of our hearts, we im -

- hind thee. Let Love be lord . . of our hearts, we im -

- plore.

- plore.

pp *rall.* *Attacca.*

(Scene opens at back, discovering Fairies grouped, with QUEEN in centre.)

No. 21. FINALE.—RECIT. AND CHORUS.—“FAREWELL, YE LOVING SOULS.”

Allegro.

PIANO.

pp *cres.* *f*

pp *cres.*

ff

FAIRY QUEEN. RECIT. *ad lib.*

Fai - ries, fai - .

Recit. *ad lib.*

fz *p*

The musical score is written for piano and voice. The piano part begins with a 2/4 time signature and an 'Allegro' tempo marking. It features a series of chords and melodic lines, with dynamic markings of *pp*, *cres.*, *f*, *pp*, *cres.*, and *ff*. The vocal part, labeled 'FAIRY QUEEN. RECIT. *ad lib.*', is in 3/4 time and includes the lyrics 'Fai - ries, fai - .'. The piano accompaniment for the vocal part starts with a forte *fz* dynamic and then moves to a piano *p* dynamic.

Andante.

ries. Farewell, ye lov - ing souls, my task is done. Our tender

Andante.

pp

care for life has made ye one. For - get me not: nay, let your

friend sin-cere Though lost to sight re-main to mem'-ry dear, though lost to

pp

Allegretto.

sight re-main to mem'-ry dear. Fare - well, . . fare - well, . . my

Allegretto.

p

Ped. * *Ped.* * *Ped.* *

"Cinderella."—J. Farmer.

task, my task is done. . . Our ten - der care for life has

CHORUS.
1st SOPRANO.

made . . . ye one. . . Fare - well! . . . Fare - well! . . . our

2nd SOPRANO. & ALTO.

Fare - well! Fare - well!

task, our task is done. . . Our ten - der care for life has

dim.

made . . ye one . . Fare - well! . . Fare - well! . . Fare -

dim.

Maestoso.

well!

Maestoso.

pp *p* *cres.*

cres. *f* *ff* > > >

SOPRANO & ALTO.

Joy and Peace at - tend them

TENOR & BASS.

Musical score for the first system, featuring vocal staves for Soprano & Alto and Tenor & Bass, and a piano accompaniment. The lyrics "Joy and Peace at - tend them" are written below the vocal staves. The piano part includes dynamic markings like "f" and "p".

Musical score for the second system, continuing the vocal and piano parts. The lyrics "By night and day; For - tune will be - friend them, And" are written below the vocal staves. The piano part includes a triplet marking "3".

Musical score for the third system, concluding the vocal and piano parts. The lyrics "ev - ry bless - ing send them. Glad - ness, we pray, May" are written below the vocal staves. The piano part includes a triplet marking "3" and dynamic markings like "p".

"Cinderella."—J. Farmer.

f ban - ish Care . . far a - way; *p* Glad - ness, we pray, May

f ban - ish Care far a - way. *p* Joy and Peace at - tend them,

By night and day. *p* For - tune will be - friend them, And

ev' - ry bless - ing send them. Joy
and Peace at - tend them By
night and day. Joy,

molto accel. *pp* *molto cres.*
molto accel. *pp* *molto cres.*
ff *ff*
pp *molto cres.*
pp *molto cres.*

and Peace at - tend them, By

night and day, Joy and Peace at - tend

them, By night and day.

ff *ff* *ff* *ff* *ff* *fz* *fz* *fz*

"Cinderella."—J. Farmer.

END OF THE OPERA.

